1975

NOTRE DAME

COLLEGIATE JAZZ FESTIVAL

APRIL 11 & 12

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<tr>
<td>Chairwoman</td>
<td>Barbara Simonds</td>
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<td>Producers</td>
<td>Ralph Pennino, Damian Leader</td>
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<td>Advertisements</td>
<td>Bill Principe</td>
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<td>Applications &amp; Accommodations</td>
<td>Jim Ward, Jim Smalley</td>
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<td>Barbara Simonds</td>
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<td>Stage Manager</td>
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IN MEMORIAM

JIM WARD

August 21, 1953 - January 11, 1975

“Everyone is important and everyone has that innate desire to be heard, to have his importance affirmed. Can we take the time to leave the limited realm of means and ends, look about us and interact?”

Jim Ward

Those words are but a small part of the wisdom that Jim Ward shared with those who knew him. He was a member of the CJF staff for two years and was not only co-worker but good friend to many involved with the festival. It is with great respect and, even more, love that we dedicate this program and this festival to him.

The Notre Dame Collegiate Jazz Festival, now in its seventeenth year is upon us.

There are many who have put in a lot of time and energy to make this festival possible. I want to thank all those who have devoted themselves so unselfishly in creating a successful weekend. It is impossible to mention all the friends of CJF yet I hope that the mere fact that CJF happens will be everyone’s reward.

A special thanks goes to our outstanding panel of judges who give of themselves so graciously and to Willis Conover, our master of ceremonies.

I also want to extend much appreciation to Bill Raventos and Bill Sutherland of Electro-Voice; to Rev. George Wischerken who has been an extremely helpful advisor; to Robert Syburg of Selmer for all his help and moral support; to all the companies who donated prizes; and to those aides of CJF: Fr. Dave Schlaver, Byron, Tom and Mike Mroz.

There is also a very special group of people who have made CJF a pleasure to be a part of, the staff. All students put in long hours anyway but this group was willing to put in overtime for the sake of the festival. Their enthusiasm and dedication has given me a sense of closeness and friendship that is impossible to forget.

And our gratitude to the CJF patrons and performers. I hope everyone experiences the same enthusiasm and excitement that I do.

Barbara Simonds
Chairwoman, CJF '75
"Gates Downtown began selling Chevrolets back when that 1927 model was new."

"In that 48 years we've grown to be the No. 1 automobile dealer in Michiana. And many buyers of cars like this new 1975 Caprice are second and third generation Gates Downtown customers. That speaks for itself — our customers keep coming back because they know that Gates Downtown means a lot more than just selling cars." — Van Gates

We may not be perfect . . . but we're working at it.

333 Western Ave. Phone 288-1421

Open until 9 Monday & Thursday — Other evenings until 6 — Saturday until 5

Prizes CJF '75

Outstanding Performance (Big Band or Combo)
- $100 Cash Award
- CJF Plaque

Outstanding Instrumentalist
- Vincent Bach mouthpieces
  donated by Selmer
- $100 Cash Award
- CJF Plaque

Best Reed Soloist
- Octo-Voice and Vari-Level Pickup
  donated by King

Best Trumpet Soloist
- Reynolds Contempora Trumpet
  donated by Chicago Musical Instrument Co.
- $25 Cash Award
- CJF Plaque

Best Flute Soloist
- The Dynamite Amplifier
  donated by Conn

Best Guitarist
- Sound Tubes
  donated by Ampeg

Best Electric Instrumentalist
- Microphones
  donated by Turner

Best Pianist
- Cymbals
  donated by Avedis Zildjian

Best Drummer(s)
- Drum Sticks
  donated by Pro Mark

Best Composer-Arranger
- Trophy
  donated by Creative Musicians Club
  CJF Plaque

Best Trombone Soloist
- $50 Cash Award for Big Band
- $25 Cash Award for Combo
- $25 Cash Award
- CJF Plaque

Best Bass Player
- Two Sound Amplifiers
  donated by 21st Century Music

Best Miscellaneous Instrumentalist
- PS-1 Battery Eliminator
  donated by Musitronic
- $10 Cash Award
- CJF Plaque

Premier drum set — donated by Selmer during jam session

(2) Outstanding Performance — High School Contest
- $50 Cash Award
- CJF Plaque

Premier drum set — donated by Selmer during jam session
The CJF High School Jazz Band Contest is in its tenth year of existence and this year promises to be the most exciting of all. The contest gives young musicians the chance to compete among themselves and most importantly to gain an education in jazz by contact with its masters.

The contest runs from 8:00 A.M. to 6:00 P.M. Saturday the 12th of April. This year it will be held at LaSalle High School in South Bend. Applications to this contest are in the form of cassette tape with which the committee does its preliminary judging. Out of 30 bands applying the committee chooses 17 to compete. The day of the contest each band is allowed twenty minutes of performance time to present charts chosen by their band director. The bands are then judged, much as the college bands are, on rhythmic accuracy, dynamics, balance, interpretation and intonation. The bands chosen as "best" bands will play at the opening of the Saturday night segment of the CJF.

Because the main thrust of this contest is educational we present a jazz clinic in the middle of the contest day. This year Fr. George Wiskirchen, director of the Notre Dame Jazz Band, will present the clinic with the main emphasis being on combos and improvisation. After the clinic we have a young combo by the name of "BLISS" who will perform. These guys were not eligible for the competition but upon hearing their tape we were convinced that they should be heard. I am sure you will agree when you hear them. To wind up the day, as we did last year, the Hobart Junior High School Stage Band will play while the judges are making their decision. This young band is truly fine. After hearing them last year we were so impressed that we invited them back for a return engagement. They have been to many college festivals where they have made a great impression playing alongside college-level bands.

If you can make it we'd like to see you this Saturday. You won't be disappointed at all in what you hear and may gain some insight into jazz and jazz styles if you attend the clinic. As I said before it looks like a big year for us and we hope you can join us. The finest young musicians in the mid-west will be there to compete and to learn, but more importantly for you, to turn out some really fine jazz.
Dan Morgenstern

Dan Morgenstern, a longtime friend and supporter of CJF, joins us as a judge for a ninth time this year. Mr. Morgenstern has had a varied career in the jazz field. He has worked as a concert producer, broadcast­ er and lecturer. He co-produced the series Just Jazz aired in 1971 on PBS. He has served as an editor of Jazz (later Jazz & Pop), Metronome and Down beat (1967-78). He is co-chairman of the jazz advisory panel to the National Endowment for the Arts and a trustee and New York governor of NARAS. Mr. Morgenstern is presently doing freelance writing in the jazz field in which he has been a long time and knowledgeable friend.

Dee Dee Bridgewater

Vocalist Dee Dee Bridgewater is a native of Memphis, Tennessee but was raised in Flint, Michigan. She began her singing career in 1965 in a trio called "The Irridescents". In 1969, she joined the University of Illinois Jazz Band and toured with that group through 1970. Ms. Bridgewater made an appearance at CJF '70 and received special recognition from the judges for that performance. She has also toured with the Thad Jones-Mel Lewis Orchestra.

Hubert Laws

Hubert Laws began his musical endeavors as a junior high school student when he took piano lessons. He later learned to play the mellophone, switching soon to alto saxophone. Early influences on his style were Stan Getz and Lee Konitz. As a sort of fateful accident, he volunteered to play the flute in his school band when an arrangement called for a flute part.

Vocalist Dee Dee Bridgewater is a native of Memphis, Tennessee but was raised in Flint, Michigan. She began her singing career in 1965 in a trio called "The Irridescents". In 1969, she joined the University of Illinois Jazz Band and toured with that group through 1970. Ms. Bridgewater made an appearance at CJF '70 and received special recognition from the judges for that performance. She has also toured with the Thad Jones-Mel Lewis Orchestra.

Jack DeJohnette

Drummer Jack DeJohnette has never had a formal drum lesson. As a child, he studied classical piano for ten years. He was always drawn to jazz, however, and when a friend left an old set of drums in his basement, Mr. DeJohnette began playing them. He went to New York in 1966 and has worked with many artists since then: John Coltrane, Sonny Rollins, Miles Davis and Hubert Laws. He has recently started the Creative Music Agency, "a non-profit organization run by musicians in order to bring music to people who really want to hear it."

Chuck Rainey

Chuck Rainey, a native of Cleveland, Ohio, graduated from Lane University, Jackson, Tennessee with a major in music. An accomplished bassist, Mr. Rainey calls the non-musical traits of "sensitivity and integrity the most extraordinary gifts that make musical achievements possible." A CJF judge for the first time this year, Mr. Rainey has extensive recording and writing credits. A few of the artists he has recorded with include Roberta Flack, Quincy Jones, Sarah Vaughan, Donald Byrd and Cannonball Adderley. He has played at Black Expo and the Monterey, Concord, Berksley, Newport and Cannes Festivals.
Friday Night

7:30 - NDJB—University of Notre Dame, Notre Dame, Indiana
Personnel: Saxophones-Charles Rohrs, Jim Rosini, Mike Stalteri, Ed Byrnes, Matt Brandes; Trumpets-Tom Burke, Rick Stagl, Kevin Walsh, Jo Ann Crock, Tony Fransway, Mike Baker; Trombones-Doug Daley, Joe Hickner, Tim Kapshandy, Ted Hawkins; Tuba-Harvey Humphrey; Piano-Scott Wilson; Bass-Mike Nickerson; Guitar-Eric Philippasen; Drums-Steve Calonje.

8:00 - Northwestern University Jazz Ensemble—Northwestern University, Evanston, Illinois
Personnel: Trumpet-Bill Worthen, Rod Hill, Matt Cramerford, Joe Ferraro, Gene Rivard; Trombone-Dan Johnson, Steve Bradley, Mark Wolfram, Paul Schultz; Woodwinds-Dennis Murphy, Peter Greier, Sonny Burns, Bill Hochkeppel, Brian Pati; Keyboards-Stu Hirsch; Guitar-Malcolm MacDonald; Vibes-Harvey Mesman; Drums-Debbie Katz, Tim Akin; Horns-Connie Scalbom, Wendy Taucher; Tuba-Forrest Byram; Bass-Steve Roddy.

8:30 - Erg's Finger Circus—University of Notre Dame, Notre Dame, Indiana
Personnel: Trumpet-Jim Tucci; Tenor Sax-Mike Stalteri; Piano-Neil Gillespie; Bass-Mike Nickerson; Guitar-Kevin Chandler; Drums-Ken Scarola.

9:00 - BGSU Lab Band—Bowling Green State University, Bowling Green, Ohio
Personnel: Trumpet-Bob Horesj, Bob Doll, Mark Dewald, Tom Kirkpatrick, Jan Eikum; Trombone-Jeff Macomber, Doug Crane, Dana Soili, Bill Coulter, Gary Steemple; Saxophone-Jack Stuckey, Greg Ring, Mark Lemke, Ken Stumpf, Bill Perconti; Piano-Scott Lavender; Drums-Bob Breithaupt; Bass-Bill Newdome.

9:30 - Primal Screem—Indiana University, Bloomington, Indiana
Personnel: Saxophone and Flute-Gregory Alper; Piano-Gordon Lee; Bass-Paul Imm; Percussion-Ken Aromoff; Congas-Rick Lazz.

10:00 - Fredonia Big Band—Fredonia University, Fredonia, New York.

Saturday Afternoon

1:00 - Chicago State University Jazz Band—Chicago State University, Chicago, Illinois
Personnel: Trumpet-Bill Hall, John Esposito, Bob Pilot, Doug Wilkerson, Paullette Hradnarzky; Saxophone-John Szarzenwski, Julius Williams, Bob Federrels, Dave Wagner; Baritone Horn-Dave Santilli; Trombone-Andy Foerster, Ted Fitch, Ike Jackson, Dale Dabney; Piano-Ron Kubilek, Dean Gant; Drum-Ven Wennestrom; Bass-Al Keith; Guitar-Danny Prostinke; Congas-Charles Cunningham, Percussion-Bill Zayas; Director-Bunky Green.

1:30 - University of Texas Jazz Ensemble—University of Texas at Austin
Personnel: Trumpet-Mike Brennan, David Motley, Mel Winters, Sam Jeffrey, Larry Hauser; Trombone-Mike Morecast, Jan Klein, John Williams, John Douglas, Shannon Briggs; Reeds-John Mills, David Riekenberg, Paul Ostermayer, Bob Lockhart, Craig Hearn; Tuba-David Kaplan; Rhythm-Bill Ginn, Mitch Wockin, Spencer Stannes, John Treanor, Will Kidd; Director-Glen Daum.

2:00 - Bowling Green Jazz Combo—Bowling Green State University, Bowling Green, Ohio
Personnel: Trumpet-Tom Kirkpatrick; Saxophone-Jack Stuckey; Bass-Bill Newdome; Piano-Scott Lavender; Drums-Bob Breithaupt.

2:30 - Illinois State University Jazz Ensemble—Illinois State University, Normal, Illinois
Personnel: Trumpet-Rob Fund, Jim Cassens, Brent Knechel, Mike Eklund, John Garven; Trombones-Mike Haynes, Gary Morgan, Clark Swisher, Rick Rosene, Mark Victor; Reeds-Brice Gibson, Jim Callaghan, Jim Garven, Curt Boehm, Berry Winograd, Tuba-Jerry Ulrich; Rhythm-Jerry Pollock, Curt Bley, Doug Nelson; Director-Jim Botto.

3:00 - Texas Southern University Small Jazz Ensemble—Texas Southern University, Houston, Texas
Personnel: Trumpet-Melvin Dismuke, Howard Williams; Saxophone-Tom Miller, Horace Young, Virgil Solomon; Trombone-Herbert Perry; Bass-Eugene Perry, Don Patterson; Guitar-Cal Ewell, Jack Akrin; Drum-Michael Fritsch; Congas-Kent Allen; Director-Lanny Steele.

3:30 - Governors State Jazz Ensemble—Governors State University, Park Forest South, Illinois
Personnel: Trumpet-Ken Brass, Jerry Thieman, Ron Wirth, Melvin Williams, Frank Gordon, Renard Thomas; Saxophone-Vincent Capp; Manuel Martinez, Henry Lollar, Bannie Wirth, Earl Freeman; Trombone-Billy Howell, Rich Bullington, Jerry Myrow, Joe Schulte, Charles Taylor; Rhythm-Raymond Green, Billy Salter, Rich Faris, Art Burton, Dick Gardner; Director-W. L. Carter.
Saturday Night

7:30 — Outstanding High School Band #1

8:00 — Outstanding High School Band #2

8:30 — Texas Southern University Jazz Ensemble — Texas Southern University, Houston, Texas
Personnel: Trumpet-Howard Williams, Melvin Dismuke, Leroy, Morgan, Darwin Young, Larry Frazer; Trombone-Herbert Perry, Hugh Ragan, Tyrone Starks, Jimmy Walker; Woodwinds-Tom Miller, Horace Young, Eddie Johnson, Derwin Young, Virgil Solomon; Bass-Eugene Perry, Don Patterson; Drums-Michael Pritchard; Congas-Kent Allen; Guitar-Valeris Ewell, Rick Akrie; Keyboards-Freedom Hodge, Ronnie Cole, Robert Bates; Co-directors-Lanny Steele, Howard Harris.

8:30 — Texas Southern University Jazz Ensemble — Texas Southern University, Houston, Texas
Personnel: Trumpet-Howard Williams, Melvin Dismuke, Leroy, Morgan, Darwin Young, Larry Frazer; Trombone-Herbert Perry, Hugh Ragan, Tyrone Starks, Jimmy Walker; Woodwinds-Tom Miller, Horace Young, Eddie Johnson, Derwin Young, Virgil Solomon; Bass-Eugene Perry, Don Patterson; Drums-Michael Pritchard; Congas-Kent Allen; Guitar-Valeris Ewell, Rick Akrie; Keyboards-Freedom Hodge, Ronnie Cole, Robert Bates; Co-directors-Lanny Steele, Howard Harris.

9:00 — Inner Vision Jazz Combo — Eastman School of Music, Rochester, New York

9:30 — Ohio State University Jazz Ensemble — Ohio State University, Columbus, Ohio

10:00 — Governors State University Jazz Sextet — Governors State University, Park Forest South, Illinois
Personnel: Trombone-Billy Howell, Saxophone-Vincent Carter; Bass Guitar-Dick Gardner; Piano-John Pate; Drums-Curtis Prince; Congo Drum-Art Burton.

10:30 — Eastman Jazz Ensemble — Eastman School of Music, Rochester, New York
Personnel: Trumpet-Al Vizzutti, Ken Braden, Chris Gelker, Bill Hammond, Keith Foley; Saxophone-Doug Walker, Roger Ekater, George Ross, Rick Lawn, Mike Mastel; Trombone-Nelson Hind, Nick Mead, Bob Hower, Jim Daniels; Bass-Bill Stasby; Piano-Tom Hannon, John Serry, Jr.; Drums-Ron Wagner; Vibes and Percussion-Jim Saporito, Steve Rehbein; Flute-Thomas Gerhard, Diane Smith; Horns-Mary Beth Vandura, Jill Mavis, Eileen Murphy, J. T. Aldridge; Tuba-Andy Peruzzini; Director-Rayburn Wright.

11:30 — Presentation of Awards

12:30 — Judges' Jam Session
Primal Scream — Indiana University

University of Texas Jazz Ensemble

Chicago State University Jazz Band

Small Jazz Ensemble — Texas Southern University

Bowling Green State University Jazz Combo

Jazz Ensemble — Governors State University

Illinois State University Jazz Ensemble

Jazz Ensemble — Texas Southern University
Ohio State University Jazz Ensemble

Jazz Sextet — Governors State University

Eastman Jazz Ensemble

Inner Vision Combo — Eastman School of Music

There are many varied and wonderful sounds to capture when you mike two generations of Brecker: the brass section of the D&B Brecker Quintet, the reaching progressive notes of the Barlow Brecker Jazz Ensemble, and the rock of Chris Brecker’s Sky King Band.

The Turner 555 and 955 are the concert combination for Dave’s acoustic piano. Chris and his fellow hornmen like the response of the Turner TC-20, especially in brass. More Turner New Performance mikes travel with the Brecker groups for miking amps, including Mancini’s wild Fender amps.

Whatever your sound, ask a music or sound supplier to put you together with mikes from the New Performance Line.

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Cedar Rapids, Iowa 52402
It is most often said that “making it” in America is the goal of every young artist (and for that matter, the goal of every businessman). The colloquial use of the term “making it” has been defined in an etiologic sense as the success of having accomplished or having been involved in a serial relation of “glorious efforts.” The term used in another way means that one has a continuing, successful relationship—presently happening—not necessarily being limited by the involvement of see. A third use of the expression denotes that a person has succeeded in getting money and fame. Many have fallen under the yoke that has been born by the love of money or more specifically, the greed for money. And yet, it is not my intent to judge or spurn those who have chosen of liberation. One man’s capacity and need for material success may be quite different from another’s. The most difficult thing is deciding “how much” or drawing the line between true need and just plain, old greed.

When we look at the different definitions of our expression “making it,” we see that the key word is “success.” Again we must re-examine our definition of success. A dictionary might say that it is “a favorable or prosperous termination of attempts,” or that it is “the gaining of wealth, position,” or on the line. In actuality, every man or woman must determine and decide his or her own definition of success. Still we are confronted with the problem of deciding to use a definition that deals with weak or masterless values (that will inevitably fade away), or with strong, meaningful values that last forever. True success has nothing to do with money or material pleasures, just as true happiness has nothing to do with them. If, in the process of reaching true success or happiness, one acquires money, or grows, etc., he has still dealt with the truth, as long as he places his success and happiness above money. If, on the other hand, he makes monetary gain his motive for attaining success, then he has weakened his chance to reach true success and happiness. This position places him in the unholy realm of feeling himself to the point of believing that the undeserved which he endorses (those motivated by money) are to feel his real truths. Getting to this level of confusion takes some conviction, but not very much with some individuals. By this time one can be thoroughly confused and convicted, and not be able to recognize the truth Within himself because what he now thinks is truth is actually an untrue cloaked as a fake label of truth. And each time this person goes inside himself to find the truth, it comes out expressing its motive—money. What a state of confusion!

Imagine an entire nation of people who have been trained and guided and programmed to believe and think this way. The result would be the actions of people who have climbed the ladder of monetary success, and yet still remain unfulfilled, unhappy. The result would include the degradation of families, in their act of trying to extinguish another member in order to inherit the “happiness.” Others would jump away love, and the Almighty Himself for the sake of money and “happiness.” Some would sell a weapon, or many, many weapons, and start a war to justify the selling of the weapons in order to make a couple of millions of “happiness.”

On an artistic level, many would sell a “particular direction in music” if their direction were a feasible commodity. And if it in this direction an “electric-rock” sound were the main ingredient, some would manufacture the sound needed to sell. And still I recognize in the midst of all of this confusion and selling that there are some makers of music who are, in their attempting to explore and honestly creating with the use of electronics and the rock beat, but they are very few. It is much easier to find those who seem to be doing so, but actually become confused by the tinnitus and going nowhere. These are the songs received by playing “rock” as opposed to the psychologically-lowered-standard “jazz.” These persons have fooled themselves, though some of them don’t know it. Then we have the “jump on the wagon” gang who are involved in the “electronic” because it’s the “thing to do,” because “it’s popular.” Because if all they have heard and are able to hear by now. Still others are involved because the advancement of technology is almost (if one knows how to use the equipment does the creating). It is possible to press down one key and create a beautiful sequence of tones, or a multitude of phrases. This is an advancement for the musician who can use these devices under his creative mastery. For the serious artist who can use these devices under his creative mastery and make a lot of money, and for the not-to-creative artist who can use these devices under his creative mastery in order to create the “willows” and make a lot of money, and for the not-to-creative artist who can use these devices under his creative mastery to make a lot of money, and for the not-to-creative artist who can use these devices under his creative mastery to make a lot of money, and for the not-to-creative artist who can use these devices under his creative mastery to make a lot of money, and for the not-to-creative artist who can use these devices under his creative mastery to make a lot of money, and for the not-to-creative artist who can use these devices under his creative mastery to make a lot of money, and for the not-to-creative artist who can use these devices under his creative mastery to make a lot of money, and for the not-to-creative artist who can use these devices under his creative mastery to make a lot of money, and for the not-to-creative artist who can use these devices under his creative mastery to make a lot of money, and for the not-to-creative artist who can use these devices under his creative mastery to make a lot of money, and for the not-to-creative artist who can use these devices under his creative mastery to make a lot of money, and for the not-to-creative artist who can use these devices under his creative mastery to make a lot of money, and for the not-to-creative artist who can use these devices under his creative mastery to make a lot of money, and for the not-to-creative artist who can use these devices under his creative mastery.

The weight of the blame cannot be placed simply on the manufacturers and producers of the electronic devices themselves. There must first be a demand for the devices. It would be sensible to say that the listeners partly demand, first out of programming because now they have a need to feel the electricity and they like the so-called “valuable sound.” But the sound was not sellable until it was presented to them, and then washed through their brains. What was the motive for the mass media promoters responsible for brainwashing the listeners? True creativity or the selling fact? I doubt if the promoters were interested simply because of creativity. The promoters usually take it on themselves to know what the public will buy. Then who allows the promoters to determine this and why? The creators of the music allow it because they want their music to be accepted by the promoters in order to make some “happiness.” And what is their “happiness”? Usually, money! And what price happiness? The selling of their true value of creativity, and sometimes it results in the destruction of their souls. And why do they need so much money? Because acquiring a lot of money has become the standard for making it. This standard is one set by society, their own greed, and it unfortunately lessens us; but there must always remain somewhere—truth in artistry, just as there must remain truth in life.

(Note: Billy Harper was a judge at CJF '74)
Barb Simonds
Chairwoman
Barb Simonds, chairwoman CJF '75, is a junior art major from South Bend, Ind. She served as artist and photographer for CJF '74.

Ralph Pennino
One of this year's co-producers, Ralph Pennino will graduate in May from Notre Dame with a degree in pre-med. Ralph will begin his medical studies at Georgetown University next fall.

Damian Leader
Damian Leader was producer of CJF '74 and returns to that position after studying in France for a year. Damian is a junior majoring in Greek and history.

Bill Principe
A senior English major from Atlanta, Ga., Bill Principe is advertising chairman for this year's festival. He served in the same position last year.

Terri Schneider
Prizes chairman, Terri Schneider, served in that capacity last year also. Terri is a junior at St. Mary's College.

Eileen Syburg
Program chairman for the third year, Eileen Syburg is an American Studies major from South Bend, Ind.

Stan Towne
Publicity chairman, Stan Towne, is new to the CJF staff this year. Stan is a senior in the College of Business Administration.

John Comiskey
John Comiskey of Oak Park, Ill. is CJF stage manager for the second time. John will graduate in May with a degree in math.

Ken Lee
Judges chairman, Ken Lee, was chairman of CJF last year. Ken will graduate in May and plans to attend graduate school at Tulane University in the fall.
# NOTRE DAME COLLEGIATE JAZZ FESTIVAL

## Judges Sheet

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<th>Combos</th>
<th>Appearance Time</th>
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<th>Name of Band</th>
<th>Director</th>
<th>School</th>
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(Judges check evaluation in each category. Number one is highest)

### STANDARDS

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### GENERAL MUSICIANSHIP

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### OVER-ALL CREATIVITY

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### RHYTHM SECTION

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### ENSEMBLE

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### GENERAL REMARKS

**Comments:**

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**CONGA DRUM — beauty unseen**

In engineering our conga drum we decided the old cliche — "Beauty is skin deep" should apply. So we built our drum from the inside out. What good's the looks without the performance?

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Here's a full-length stereo recording/instruction book package that's a must for anyone serious about learning Latin rhythms. The most inspirational guide to learning Latin rhythms ever produced! Featured on the recording are two of Latin music's all-time rhythmic superstars — Carlos "Patato" Valdez and Jose Mangual.

If you are already into Latin rhythms, this recording/instruction book package that's a must for anyone serious about learning Latin rhythms. It's authoritative and inspirational. The emphasis is on rhythmic unity. How each component of the Latin rhythm section — clave, conga, bongo, timbale, maraca, cowbell, guiro, lambora, shekere, leader — relates to one another is clearly illustrated in both the recording and the printed text accompanying it. If you are already into Latin rhythms, this recording/instruction book package that's a must for anyone serious about learning Latin rhythms.

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Saturday offers Latin percussion assignments for each component of the Latin rhythm section — clave, conga, bongo, timbale, maraca, cowbell, guiro, lambora, shekere, leader. If you are already into Latin rhythms, this recording/instruction book package that's a must for anyone serious about learning Latin rhythms. When listening to the recording, the leader is clearly illustrated in the printed text accompanying it. If you are already into Latin rhythms, this recording/instruction book package that's a must for anyone serious about learning Latin rhythms.

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### LATIN RHYTHMS

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